spired images, carvings, and paintings. Moreover, with the foreign religion came exotic artistic traditions and techniques. We have seen that much of the early Buddhist iconography—the Gandhara School—evolved under the influence of Greek art was transmitted to China. Other, more distinctly Indian influences also entered—notably that of the Gupta era (fourth and fifth centuries). Statues and frescoes, some of gigantic proportions on cliffs and in grottoes, and others smaller and even in miniature were produced. Especially notable are the sculptures of the Northern Wei dynasty, that state founded by the T'u Pa (or Toba) conquerors. One of the greatest of Chinese painters, Ku K'ai-chih, belongs to the period and the canons of Chinese pictorial art as then defined have remained standard. Lay as well as religious subjects were portrayed. New forms of architecture appeared in monasteries and pagodas.

Buddhism was by no means the only foreign influence which entered during the centuries of division. In that Central Asia with which China was in touch were other currents. For example, Persia, through the powerful Sassanid rule, was making itself felt. While these varied strands are seen most distinctly in remains disclosed in recent decades in the ruins on Western frontiers of the then China, in what is now Sinkiang, at least some are distinguishable in China proper.

With the unification of China under the Sui and the T'ang the Empire entered upon a new period of artistic development. Again no sharp break severed the old from the new. The T'ang saw Chinese Buddhism reach its apex and begin its decline. The Chinese soul, stirred profoundly by the Indian faith,

expressed itself aesthetically to no small degree in Buddhist forms, although the older Chinese tradition, represented by a vigorous Taoism and a revived Confucianism, remained strong. Much of the impulse seen in the Northern Wei carried over into the Sui, Chinese pilgrims, returning from their pious journeys, helped to keep their native land in touch with the religious art of India. The wealth and power of China under the T'ang naturally favored extensive artistic production. T'ang conquests in Central Asia strengthened contacts with the diverse artistic traditions and movements of that region. There was much Buddhist sculpture. The realistic reproduction of movement and of the human form contribute to